1	2	3
5.	M/s. Hindustan Thompsons Associates	700.27
6.	M/s. Indradhanush	104.42
7.	M/s. IPSEM Healthcare Limited	95.86
8.	M/s. Mudra Communications P. Ltd.	49.65
9.	M/s. Ogilvy & Mather Advt.	32.31
10.	M/s. Popular Ent. Work	60.60
11.	M/s. Prachar Communication Ltd.	226.83
12.	M/s. R.K. Swamy/BBDO Ad. P. Ltd.	14.29
13.	M/s. Rediffussion	13.66
14.	M/s. Sanitex Chemicals Ltd., Indore	43.24
15.	M/s. Ulka Advertising	16.30
16.	M/s. WPP Marketing (Mumbai)	23.78
	TOTAL:	2200.71

Programmes for children on DD

154. SHRI S.S. AHLUWALIA: Will the Minister of INFORMATION AND BROADCASTING be pleased to state:

(a) whether children viewers of Doordarshan (DD) especially in the age group of 4-10 years are perennially starved of entertainment/ informative programmes;

(b) if so, the reasons therefore;

(c) the salient details of the CPC produced programmes for children which were introduced during the last five years alongwith their telecast frequencies and infrastructure/resources dedicated to it;

(d) whether cartoon films telecast by private channels, mostly produced in foreign countries are immensely popular among children;

(e) whether DD contemplates establishing in-house unit engaging talents in animation art for production of cartoon films based on traditional folklores, namely Panchatantra, Jataka Stories etc; and

(f) if so, the details thereof?

THE MINISTER OF INFORMATION AND BROADCASTING (SHRI PRIYARANJAN DASMUNSI): (a) and (b) Prasar Bharati has informed that Doordarshan is regularly telecasting such programmes for children (4-10 year of age) in different formats on its national/regional channels. *e.g.* Bongo, Tena, Quiz, Disney Jadoo, Kar Bhala Soch Bhala, Meri Baat, Bachon Ki Adalat, etc.

(c) The details are given in the Statement (*See* below).

(d) Yes, Sir.

(e) No, Sir.

(f) Does not arise.

Statement

Childrens programme produced by CPC from 2001-2005

1. MERI BAAT
(One hour daily live show telecast on DD-Bharati from Monday to Friday from 2001-2003).

The programme is now being produced by DDK, Delhi.

2. KISSE EK HAZAAR
20 episodes of 30 minutes duration each telecast on DD-Bharati during 2002-03.

3. YOUNG ACHIEVER OF INDIA
27 episodes of 30 minutes duration each telecast on DD-Bharati during 2002-03.

4. JASNE-e-BACHPAN
14 episodes of 30 minutes duration each telecast on DD-Bharati during 2002-03.

5. A VISION OF INDIA
1/2 hour programme telecast on DD-National during financial year 2001-2002.

6. CHILD LABOUR
1/2 hour programme telecast on DD-National during financial year 2002-2003.

7. YEH GULISTAAN HAMARA
1/2 hour programme telecast on DD-National for SAARC Music Festival during financial year 2003-2004.

NOTE: **Except for engaging the services of an episode director from outside for the programme mentioned at Sl No. 6, all other programmes were produced using DD's own resources and infrastructure.**

Agreement for promoting films

155. SHRIMATI SUKHBUNS KAUR:
SHRI KALRAJ MISHRA:

Will the Minister of INFORMATION AND BROADCASTING be pleased to state:

(a) whether Government have signed on the 5th December 2005, a co-production agreement with UK, with the object of promoting co-production of films, for promoting film industries in each other's territory and helping Indian producers to gain access to clean finance;

(b) if so, the details thereof; and

(c) the steps taken by Government in this regard?

THE MINISTER OF INFORMATION AND BROADCASTING (SHRI PRIYARANJAN DASMUNSI): (a) and (b) Yes, Sir. Intergovernmental agreements are usually umbrella agreements, under which private; quasi government or government agencies may enter into contracts to produce films together. Such films are treated as national films in both countries.

The following benefits are expected from such Agreements:

Producers from both countries get an opportunity to pool their creative, artistic, technical, financial and marketing resources to co-produce films.

Risks get shared and there is a wider natural audience base.

The chances of Indian locales being utilized for shooting raises the visibility of India as a preferred shooting destination.

The cost competitive postproduction sector of the film industry would stand to gain from the Agreements.